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was simply superb, although, doubtless, it was sneered at in Thompson Street! It had the genuine gypsy effect, with its fine yellow tones, and, all ragged and patched as it was, Mr. Satterlee eagerly purchased it for his collection of character costumes. It still adorns his studio, and is considered by him a "picturesque and interesting skirt." A good skirt for a gypsy costume may be made out of an old yellow curtain, and the well-worn surcingle of a horse forms a fine belt. Suggestions on this subject might be multiplied indefinitely. Costume parties may be readily utilized as costume classes, the guests taking turns in sitting as models.

CHARLOTTE ADAMS.

TALKS WITH ARTISTS.

III.—WILLIAM HART ON PAINTING LANDSCAPE AND CATTLE.

"THERE is a certain decorative quality in your work, Mr. Hart. I would like to ask if you consider that as distinct from the picturesque?"

"Yes. And do you know that that decorative quality exists mainly in the chiaroscuro. Color, form, lines, are additions, of course, but only additions. The picture, indeed, exists primarily in black and white. The first thoughts of all great pictures are simply beautiful bits of chiaroscuro, and, alas, they are finer than ever after, for when you come to color you are easily led astray! Did you ever study closely the sketches and drawings of the old masters—the first hints of their famous pictures? Then they are a few scratches, masses of light and dark, but lovely to the artistic eye."

"How, then, does this decorative quality develop?"

"As I have said, it exists mainly in the chiaroscuro, and these lines are suggested, although it does not appear what forms they will assume. In the same way, it is curious how light and dark create color—in fact, control the color of a painting. Here is an engraving of Constable's 'Mill.' In this magnificence of chiaroscuro do you not feel the color of the picture? Contrast Turner's management of light and dark. His great power lay in his middle-tones. They are infinite, while the light is

ing, it is almost axiomatic that the power to obtain intermediates is the distinguishing evidence of individuals."



BURGUNDY PEASANTS IN GALA COSTUME.

"To return to the evolution of the decorative quality in your own work."

"Do you see that picture on the easel? As it was first present in my thought no man, alas, will ever see its loveliness! All artists know that pang. In its first state it consisted only of masses of light and dark—not light and shadow, which applies to every object in the picture. Now, although in these masses certain decorative lines were felt, I could not have told myself which was to be tree, cloud, or sky. If I had chosen, I could have reversed the entire arrangement, there might have been a dark cow instead of a dark cloud. There is no end to the changes you can ring in chiaroscuro."

"Very well. You have first your masses of light and dark. Rather, I make dark or light assume its place. You care more for the form of dark than form of light. Dark is power. Light is an attraction, but is a matter of course. The contour of dark should always have an agreeable form, or a grand form, as it has in all the best pictures. Only observe in the photographs of Titian's works the majesty of his dark forms. By the way, why have we not a gallery of splendid photographs of all the old masters? It would be invaluable simply to show the value of chiaroscuro and how it holds the best of all great works. Color, you see, has its own undeniable charm, and it is difficult to realize in its presence how thoroughly the pictures of great men are thought out in chiaroscuro before color has been considered."

"You have left me and the picture then with some masses of light and dark."

"Very true. Now, after I have crowded into the picture all the lights and all the darks I can get into it, I know with color I can still get a stronger light and a darker dark."

"Color is curious. Brown is darker than black. Black is lifeless. Brown has vitality. If I want to paint a cavity, I use brown madder or bitumen. These are not only luminous, but vital, and give depth. If I paint a black cow in shadow I paint it brown. Black will not represent animal life. Ah, color is a great mystery! It brings a man's gray hairs down in sorrow to the grave. I love my cattle, but they bow my spirit low. How is it possible to do them justice!"

"Do you not, Mr. Hart, invariably make cattle per se an essential of your landscape?"

"All these—cattle, cloud, brook, tree—are but notes to my instrument. A picture is a song—a piece of music. In it one expresses, it may be, the sentiment of color, or the hour, or place. For one reason I use cattle, because they seem to belong more naturally to the landscape in this country—the conditions of the climate, the torrid sun prevent figures taking an important place in out-door life. Why, you have no trysting trees here. In Scotland you walk along a road, you hear voices growing fainter as you approach, then you pass two lovers under a plaidie. No; here all resources lie in cattle, and they are a beautiful incident in the landscape to me. To be sure I love the color that is incident to them. They represent the whole gamut of color from white to black."

"You can't paint blue cows?"

"Oho! can't I? Wait until I scrub these studies. Observe these tender blue grays. Look at that blue black. This white cow in shadow is bluish. I use the same tint for it as for the shadow of a cloud. It has the value of a cloud shadow brought into the foreground. Here is another—a white cow. Observe the rich, warm tones of the head where the deep hairs reflect light from one another. Look at the lovely blue shadow on the neck, and here where it is warmed with the yellow tones reflected from the sun falling full on the flank, and underneath where the yellowish green reflections from the grass warm it into beautiful golden greens. Why, this calf is a perfect bouquet of color!"

THE recent exhibition, at Wunderlich's, of Elihu Vedder's drawings to illustrate Fitzgerald's "Omar Kayam," and of a few of his paintings, attracted considerable numbers of people, although the drawings have been seen in this city before. It is unnecessary to repeat our opinion, already expressed, concerning them. It is proper to say, though, that those of the designs which Mr. Ved-



ALSATIAN SERVANT GIRL.



ALSATIAN PEASANT.

small and the dark smaller. Can you not realize the difference in the color? In fact, in the practise of paint-

der has put into oils have not gained in the process. They have not the boldness of his work in crayon.